

Latest Fashions for Women

Must Pay Heed to Everyday Clothes

Students of Psychology of Dress Do Not Neglect Ordinary Attire.

The woman who best understands the psychology of dress gives especial attention to "everyday" clothes, for, after all, the everyday costume, in which she is oftenest seen, is the one in which the world at large receives its impression of her. If she is wise, says a fashion correspondent in the New York Times, she will see to it that she makes her most flattering appearance.

It is a matter of comparative simplicity to create an attractive frock for afternoon or evening, to do something charming, perhaps original, with the lighter materials and the possible diversity of trimming, particularly in style. But the very simplicity of the tailored frock challenges the skill of the designer and the modiste.

A cloud of tulle, a swathing length of beautiful fabric, if the color and line be right, may serve for the electric light, but the general utility dress must bear the test of daylight and run the gauntlet of keenest comparison. It is an old saying that anybody can make a ball gown, but it takes an artist to build a street dress.

Changes seen in the latest version of the tailleur are perhaps more radical than in any other type of gown. The old-time fitted coat and skirt and shirt have been translated into a modern version along new lines and in many ways feminized. There was a time, within memory, when any variation of that model was thought to be "fussy" and lacking in smartness, and every woman wore this tailored outfit de rigueur, regardless of its suitability to her style.

The street dress of the present, graceful, chic and cleverly adapted to almost every figure. It is no longer made only of cloth, but is of any one of many new materials—woolens, velvets, silks, satins, crepes, voiles, of any fabric with which the creator may establish a successful mode. The shadings with which the couturiers are using materials that one would never have thought possible for the purpose is a characteristic of the season and is a most eloquent tribute to their skill and imagination.

The idea of the ensemble prescribes that every dress built for the street or for all-day wear shall have its own particular wrap to go with it. This



Street Costume of Penny Brown; Wide Bands of Monkey Fur.

scheme makes possible the use of the loveliest and often the frailest fabrics in building a gown along tailored lines, because the wrap, which is the third and most essential piece, is lined with the same stuff or something to harmonize with it.

All-Day Gown Favored. Prominent houses in Paris that have been known for their skill in creating costumes of elaboration—the opulent and elegant gowns for formal afternoon wear and the handsome toilettes for dinner and the dance—are now giving of their best to the practical all-day gown, to the ensemble. The variants of this type are innumerable and of indescribable originality and beauty.

From one designer, Premet, street suits of three distinct types are shown. One of leaf-brown cloth is a one-piece coat frock, lacking trimming other than a half dozen buttons of bronze enamel sewn on the low-front waistcoat line and two of the same on each cuff. The front of the frock is varied with an inset panel of geometric design of the same goods finished with stitching. The deep, exaggerated collar and revers end in a line carried diagonally across the front to a point low on one hip, where it is emphasized with a diamond-shaped inset of the cloth to match the front panel. The underbust, successor of the shirt blouse, is of ivory georgette. This engaging little outfit is a version of the

"garconne" frock, and with a fur piece will serve far into the autumn.

Another Premet success in a one-piece frock is built of black ottoman, a material that is quite the rage at Paris. The upper part is in tunic form, paneled in front with a belt passing through slashes in the silk and a trimming of many buttons at each side. This frock has the smart, long, tight sleeves with cuffs matching the turn-back collar of white crepe.

Departing further from the ordinary, this Parisian creator presents a delightful three-piece suit—the frock of



Red Kashira Cloth, Trimmed With Narrow Braid.

gray mousseline, laid in fine plaits, with a narrow ribbon panel down the front, outlined with two rows of small buttons. The close neckline is finished with a turn-over collar of white faille, and the sleeves, straight and full, are ornamented at the bottom with needlework and gathered into a narrow wrist cuff.

Street Costumes in New Weaves. For the first winter cold, some of the most prominent designers in Paris show stunning street costumes in new weaves—velours de Smyrne, loutre, ratine, sepi, kasha cloth and the Roder materials. Some of these, quite heavily fur-trimmed, are in one piece, tunic or coat frocks, with waistcoat or underbust giving the becoming touch of softness.

Others emphasize the type of dress that is all the rage, from the very best quality created by artists of prestige to the most faithful copy modestly done. This is not a single frock but the vogue of the hour, the ensemble Worth, Patou, Doucet, Carre, Germaine, Lanvin, Dorel, Renee, Lelong, in fact all of the well-known couturiers are doing important things in ensemble costumes in which fur is introduced as a conspicuous and distinguishing part.

In this type of dress the new varieties of fur are much used—the foxes dyed in lovely shades of brown, yellow, gray, taupe and blue-gray; baby leopard and leopard cat, squirrel tails, chinchilla and many more that are separately described from time to time. These fur trimmings are not always added in the conventional form of bands or borders, but are often used, as Berthe has illustrated in several smart coat frock models, as collar, cuffs and pocket embellishing a plain cloth, to which is added also a belt of bright scarlet and gilt illuminated leather.

Modish street dress is now invariably in ensemble form—one-piece frock, with a coat in material of sufficient weight to meet the needs of the season, lined with the same goods as the dress, or with something which is introduced in some harmonizing manner. The advantages of a costume of this description are many, and it answers for many occasions becomingly and economically.

It was the Parisian woman—the most successful economist of all in the matter of clothes—who, after the war, devised an attire in which she could appear properly gowned at any hour of the day and in any place. One saw her in the Bois during the morning at luncheon, at tea, at some informal place for dinner and at the play, wearing the same outfit. But—attention!—always her coiffure, her gloves, her scarf were fresh.

Now one sees scarcely any other type of dress, and women this side of the water were never more artistically and more smartly gowned than they are this season.

Use Fur to Match Coat. Among the advance winter models, when heavier wraps in cloth and fur will be required, the same one-piece gown is shown, some of the models having a touch of fur to match the coat or its trimmings, for such occasions as demand dress of some formality. Delightful combinations of color are accomplished in some of these, as the best creators illustrate.

Doucet presents an ultra chic little suit in the fashionable apple-green embossed crepe, with seven-eighths length straight-line coat of wool a shade deeper. The coat is severely plain, with tight sleeves, and is buttoned down the front from collar to hem with large dull buttons. Light-brown fox forms the collar, cuffs and border around the bottom.

Straight Lines in New Winter Coats

Upper Part of Garment Is Tight; Severely Gored From Knees Down.

The winter styles are now definitely decided and for the greater part they are charming and wearable, observes a Paris fashion writer in the Boston Globe. The straight outline prevails, notwithstanding the strenuous efforts made by one or two Paris dress designers to change it. Women have come to realize that straight lines make for a youthful appearance; the same applies to moderately short walking skirts. We find straight lines especially notable in the new winter coats. Of course, it is true that there are many models, in fur as well as cloth, that flare considerably at the hem; coats cut on redingote lines, the upper part tight and the lower—from knees down—generously gored.

This style of coat is having a good deal of success, but it is not nearly so popular as the severely straight coat. A recent model of Redfern represents the latest ideas of one of the most notable tailors in Paris. The material used for this model was a heavy silk tricot, stitched all over with bands of mulberry-colored silk chenille. At the hem there was a border of fur dyed a rich mulberry tint, cuffs and collar to match.

This type of coat looks beautiful in velvet—black, brown or dark blue—with handsome trimmings of sable, mink, kolinsky, squirrel and so on. A long, straight coat of this order is not alone flattering to the average figure, it is also practical and eminently smart—if—and the "if" is vitally important—it is worn over a skirt that looks short and narrow at the hem.

It need not be actually tight or short, but it is essential that it should convey that impression. Several leading dressmakers are using the heavy silk tricot above described for their best winter models—dresses as well as coats.

Sometimes the supple material is elaborately embroidered with colored silks or chenille. Sometimes it is braided with soutache in several different widths. This handsome material looks well in creamy white, embroidered in black or dark blue and trimmed with white, gray or black fox fur.

Fox is one of the most popular furs of the present season. Single skins of white or black fox are thrown carelessly over the shoulders with a simple, tailored suit or embroidered serge dress.

The new fox single-skin scarf is mounted in the old way, like a small, flat rug, with an invisible hook and eye in two of the pads to hold the scarf in place.

Wool Hat, Warm Sweater, With Luxurious Scarf



This is a combination that should appeal to many girls and women—a brushed wool hat, a heavy sweater of buff and brown, and a winsome scarf striped in matching hues.

Smartest of New Bags Simple Envelope Type

The smartest among the new styles in bags are as severely plain as those in vogue for several seasons have been ornate. The purse now carried by the well-dressed woman is a simple envelope of patent leather, kid, satin, suede, preferably with no elaborating detail other than a clasp of gold, or one-jewel set, or the monogram of the wearer serving as a clasp.

Smaller purses of some fine fabric are much liked, especially when one of leather would seem to be an inappropriate detail of the costume. But even these have only an inset of needlework or a motif of some sort to close the envelope flap. A few distinguished styles in purses are shown with the monogram or coat of arms wrought of gold. All of these new ideas emphasize the passing of the fussy, barbaric, frivolous type of purse.

Gives Ease and Grace

The corselet of brocade is being duplicated in the pure and the silk rubber now so much in favor. The new corset is to have a sufficient amount of boning to support the figure, but not enough to make this combination of corset and brassiere anything but easy and flexible.

Black and Red Material for Co-Ed's School Dress



This charming school dress is made up of soft black and red material, and should appeal to the young miss attending school.

Simplicity Important in Clothes for Women

Simplicity, as every woman who makes a study of fashion knows, is the fundamental of true chic, and that simplicity is not to be confused with uninteresting plainness is proved by the surprisingly large number of simple little frocks that have been designed.

The garconne modes of the season just past are to a certain extent reflected in the newer fashions, but subtly modified and disguised so that there is no possibility of mistaking one of the new models for a gown of last year's vintage.

Both one and two-piece models are shown and in the two-piece affairs there is a tendency to exploit the longer tunic. However, for those who find a shorter length more becoming there are a number of interesting models. Kasha is one of the best liked materials, especially in a shade of beige, while black with touches of red or bright blue is a favorite with college and business girls.

Navy blue kasha is chosen for a model which has a collar of white kasha bound with Chinese blue. A similar color combination trims the cuffs and forms bands around the skirt. The button-holes are bound with white.

At the moment the new shade of bois de rose (rosewood) is most conspicuously displayed and is chosen for tailored suits, for sports clothes and for evening frocks. It is a particularly becoming shade and quite distinctive.

Picturesque Gowns Are Featured by Designers

Some of the most picturesque gowns conceived in Paris ateliers are interesting because of their novelty in detail. They are built of a heavy crepe meteor and have an all-over scheme of decoration in figures—nosegays, sprays and other quaint designs cut from chintz and appliqued with an outline of gilt thread.

Other models illustrate this same idea with hand embroidery of different sorts—Russian, Czech, Bulgarian; all of the folk patterns in gay colors; and in more modern motifs in silk and beads, gilt, crystal or jeweled. Such embroidery is unlimited in variety and in costly detail.

Much of the elaborate dress trimming—the brilliant ornaments, bands and fringes that have been displayed in increasing assortment since the earliest days of the autumn season—have now a raison d'être in the smartest evening gowns, when they are so combined as to give the effect of a heavily embellished gown without evidence of separate trimming.

Gowns of silver or gold tissue are softened with fur or ostrich in hem bands, and fringe is seen even on these, painting the lily in the most extravagant sense of the term.

Tailored Lingerie Is an Interesting Fashion

A very interesting fashion trend in lingerie is the introduction of tailored and semitailored garments despite the seemingly overwhelming popularity of fancifully trimmed sets and single pieces.

One of the most pleasing models in tailored lingerie, says the Philadelphia Ledger, is the nightgown with tailored collar and sleeve caps cut in one with the body of the gown, that is a decidedly definite adaptation of the semitailored daytime frocks that were in vogue all summer.

Other examples of the tailored mode in lingerie are seen in silk bloomer and chemise sets trimmed with bound edges set in contrasting color or with set-on sections and bands that are simply hemstitched.

Rich New Fabrics for Evening Wear

Straight Silhouette Holds Favor—Satins and Silks Are Popular.

Splendid fabrics supply inspiration for the designers of evening dress. The late models are the most attractive, in every sense of the word, that have been shown in many years, observes a fashion correspondent in the New York Times. There is eloquent promise of a brilliant social season and unusual attention to the matter of clothes. There is a certain fitness of style and material, and there are some charming innovations to which the lovely new stuffs are most happily adapted.

The straight silhouette carries on, because in it are shown to best advantage the handsome brocades, the splendid metal weaves, the velvets and the heavy silks and satins. The softer goods, the lovely chiftons, both plain and embossed, the pretty gauzes and other novelties are especially suitable for the gowns the younger set will wear for afternoon and informal evening and for their chic dancing frocks. Many innovations break the line with flounces, platings, godets, bias folds and lifted drapery. None of this gives the impression of intricacy, but it carries with it more grace and artistic arrangement of newness and a variation from monotony.

Richness in the heavier materials, fine quality in the lighter and infinite attention to detail distinguish the latest styles. Some of the metal brocades are bold in pattern, reproducing often motifs taken from historic weaves, from tapestries and the fascinating old plates in library archives. All the arts of the Orient in weavings are suggested in the costly gold and silver and colored fabrics of which the latest evening gowns and wraps from



Evening Frock of Flesh-Colored Satin, Crystal Bead Embroidery.

the most prominent designers of Paris are made. The sheer jeunesse frocks are altogether fairylike.

The latest word in art and skill is expressed in the evening gowns made of metal lace or lace—for at least two kinds are combined in some of the attractive models. These are commonly draped over a satin foundation of delicate tint, flesh, peach, pale yellow or orchid.

In a delightful gown silk and metal roses are sewn at intervals along the top of a flounce of gold lace, over apricot satin. The overskirt, formed of a deeper flounce gathered about the bottom of the hip-length blouse, just covers this.

Russian Modes Promise to Set Pace for Winter

Russian and other exotic modes will set the keynote to fashions for women this winter, according to the advance style show under the auspices of the Fashion Art league. The Russian nobility, expatriated from their own land, who have settled in Paris, are setting the fashion pace for France. It is declared by the designers of some of the most daring evening frocks.

Laces are the key motif for evening costumes, according to the style authorities. Zion laces in filmy webs or in glittering folds of gold and silver were the center of attraction in the Chicago exhibit of dinner and dancing costumes.

Striking gowns in the show included a pure Russian black dancing frock of Zion lace in the new bouffant style over a short black satin foundation. The black velvet girdle was ornamented with embroidered flowers. Coiffure of the mannequin was long straight hair wrapped tight around the head and completely covering the ears. A simple braid was bound high around this severely plain coiffure. The style is the very newest reaction from the bob and was introduced in Paris by a Russian princess.

Knitted Outerwear for Snappy Winter Weather



Smartly equipped with collar and cuffs of "bobbed" wool is this swagger sweater coat of jade green brushed wool. Striking stripes are in tomato red.

Paris Fashion Notes of Interest to Women

Imitation jewels are extensively featured as an autumn trimming by Patou in spite of what he calls his natural antipathy to cheap imitation. Buckles with enamel motifs in broken design and amber and coral-like necklaces are the outstanding decorative notes.

Large silver and gold brocade shawls, made by Bianchini, are also noteworthy items in the Jean Patou collection. The texture of these shawls is unusually soft, and because of their length, three meters, they may be developed into frocks.

Inlaid wooden buckles, made of different woods and frequently hand-painted, are a notable feature of the Yvet salons. Buttons are made to match these inlaid designs or paintings and the identical design and colorings are then repeated in the embroidery of the dress.

An intriguing teagown from Chanel, which is attracting unusual attention, is developed in green and silver metallic brocade. This interesting model has little straight trousers showing beneath the skirt and a long straight cape, which reaches nearly to the skirt hem, at the back. Chinchilla rat edges the skirt and cape.

Jeanne Lanvin is easily the most enthusiastic sponsor of button trimmings among the entire Paris couture. They decorate the corsages, waistlines and side seams of her frocks, and in addition, she extends the idea to her autumn millinery, developing borders and vari-colored motifs out of the tiniest buttons. Many of the Rue de la Paix milliners are following this lead.

From Paris comes word that the bob is getting shorter and shorter—so short, in fact, that the fashionable coiffure of millady is hardly distinguishable from that of monsieur. Despite occasional inconveniences caused by the bob, principally at formal affairs, most authorities agree that the style is too comfortable to lose its vogue. The latest bob variation is the close cropped effect.

Lace Edging Is Popular for Brides' Kerchiefs

It has been a long time since a girl tucked away her wedding handkerchief, bordered with duchess lace, for a keepsake. But the new brides will have a chance to revive an old custom and at the same time will be following a late mode. The lace-edged handkerchiefs are back and the laceworkers are being given a new chance for their ingenuity and fine work.

There is a new type of work shown on the edges of these fine handkerchiefs. Fine net is sewed around the handkerchief, then the finest embroidery is done on the linen and net. Some of the petals of the flowers look as if they were appliqued. These handkerchiefs are done in France and the work is let out to the different families who have each their own individual designs as they do in making fine laces.

Many handkerchiefs come from Spain. These have the touches of Madelon work on them, but in very fine patterns, frequently done in color.

Children's handkerchiefs in finer grades are in soft colors with small animals woven in or embroidered on them. Figured lines are also used in their handkerchiefs as well as for those of the grown-ups. In fact, these figured linens, usually a white figure on a colored ground, are quite loud and dashing, perfect for sports wear.

—Kansas City Star.

The Costume Outline

The line of coats and day dresses continues straight, but is somewhat varied by flounces and panels. Sometimes something floats from the left side, such as a knotted sash, a drape or a tassel. The seam or hem that slopes from one shoulder to the opposite side of the skirt hem is frequently seen in the backs of gowns and coats.

Found Navigator Gave Name to Mont Royal

In the late summer of 1535, Jacques Cartier, a hardy, skilled navigator of St. Malo, France, sailed up the St. Lawrence river and reached the island standing at the junction of the St. Lawrence and Ottawa rivers. On this island he found a race of Indians in a palisaded town of about 1,500 inhabitants, and living by a rude agriculture and fishing. This place was called Hochelaga. On the day following his arrival at the island, Cartier, with a few companions and twenty mariners, left his boats and, conducted by three natives, visited the town, which stood on rising ground about half a mile from the river at about what is now the center of the city of Montreal. Cartier saw on all sides large and fairly well-tilled fields in which were growing abundant crops of maize or Indian corn. The town was fortified, and it contained about 50 houses made of wood and bark. From the town the visitors were conducted to the top of the mountains which rose to the west of the town. "We named that mountain Mont Royal," wrote Cartier, in his account of his travels. "Therefrom one sees very far."

The name "Mont Royal" with slight corruption gives us the name of today, Montreal. The old name, Hochelaga, is preserved in the name of one of the wards of the city.

Slow Poisons in Tea When Improperly Made

A slow and deadly poison can result from the incorrect brewing of tea, whereas, it is a harmless and pleasant beverage if certain rules are adhered to, explains a scientist in the Baltimore Sun.

Its stimulating effects are due to the presence in tea leaves of a powerful drug called theine. If the pot is allowed to stand too long, only a small quantity of this substance is dissolved out of the leaves by the hot water, and the tea refreshes us without doing any harm. When the teapot is allowed to remain for hours on the stove, an excessive quantity of theine is extracted from the leaves, together with a larger amount of another semiprecious substance known as tannin.

These two together form a real poison, affecting the nerves, the digestion and the general health. Stewed tea is almost as harmful as opium or cocaine. The habit of taking it in this way is soon formed, and the tea drunkard thinks nothing of consuming 20 or 30 cups a day.

Resented Insinuation

Jake Simpson's middle girl, Bessie, the one that's been brought up in the city, came down to Oak Hill the other Sunday to look over her Uncle Eb Simpson's farm and it seems that Eb got real hot up over her visit and bundled her right off to town again.

Eb ain't talkin' none, but somehow the story got out anyhow. It seems Eb was showin' Elsie the farm critters and such when they come on Eb's yellin' cat and her litter of kittens.

"Oh, Uncle Eb, those kittens are all different colors," says Elsie. Eb draws himself up as straight as he can, him havin' the rheumatism, and almost chokes on his chaw of tobacco.

"Well, young lady," he says, "Don't you try to cast no reflections. I'll say this much. Ma and me've tried to bring our cats up right."—Pittsburgh Chronicle-Telegraph.

Curiosities of Smell

No substance that refuses to dissolve in water has an odor. It is the actual substance itself, floating in the air, that appeals to the nose and not simply a vibration of the air, as in the case of light and sound, says the Cleveland Plain Dealer.

The damper a thing is the more powerful odor it gives off. A pleasant proof of the fact can be had by walking in a garden after rain. There is no end to the curiosities of smell. It is, for example, the vapor of a liquid that smells and not the liquid in the mass itself. If eau de cologne be poured into the nostril the nose refuses to recognize any odor there at all.

Knew Feminine Weakness

There was a canvasser at the door trying to sell Mrs. Higgins a burglar alarm.

"But I don't need any of your burglar alarms," she told the man, making as if to shut the door.

"That's just what the lady next door said," was the reply.

"What do you mean?" asked Mrs. Higgins, now on the alert. She hated "that woman."

"She said that it was no use my calling on you," went on the man, "for you wouldn't need any, as you had nothing worth stealing."

"Give me three," interrupted Mrs. Higgins, gritting her teeth.

Human Instep Tells Story

Man only of the larger primates has retained the long primitive instep bones in spite of his large body development. As the bulk of the body developed science might suppose that the instep would shorten. This human development is accounted unusual in view of the development of apes and similar bipeds, but is partially explained in that man used his heel and foot as he now does, even before his body began to assume large proportions, and this indicates that originally humans were short of stature, but accustomed to erect posture.

Mother of Errors

In general, pride is at the bottom of all great mistakes.—Ruskin.